

Wasteland

CIRQUE
BARBETTE



The city.
Where to begin?
Where to hide?
Where to walk with my thoughts?

A small voice that whispers in my ear: freedom
asks for emptiness...
A blank page for a lucid dream: the Wasteland will
be my kingdom!

Wasteland is an abstract game of changing forms
and balances. A curious character manipulates
pipes and ropes in order to construct a performance

filled with small spaces. When the forms become
solid constructions our character inhabits them for
a moment, proposing a moment to stop: moments
of memories, fear, or fantasy.

The company Cirque Barbette continues its
research on the human being in the city and shows
here a poetic work on a unusual subject. A tribute
to the Wastelands: providers of space and time.

A performance with slack rope, brought with air
and the joy of now.

*“We need these kinds of spaces in
order to keep the city alive. Spaces
that are not programmed, where one
can feel the liberty to do what you
want. Though you don’t do graffiti,
play ball, pick-nick or camping: it is
pleasant to contemplate.”*

Testimonial from “the research about wastelands”



Note on the subject

Why the Wasteland?

This performance has grown out of the will to explore the spatial possibilities of street performance. It has been my will to put the scenic space as the main subject, and then condition it to the artistic creation.

In french Wasteland is “terrain vague” (imprecise land). Both the aspect imprecise and waste refers to the uncertain sense of these kind of places.

The Wasteland is it therefore a place opposite from other surroundings. - A fixed state - vegetative - that because of abandon, juridic suspense, urban planning, stopped

roadworks or inheritance disputes, might always stay the same? No, such a fixed state does not exist: time passes everywhere.

Nothing lasts forever, nothing is immobile.

The root of this performance is this constant transformation: the one that time provokes on all material.

In Wasteland I give my personal interpretation of these transformations through a game of manipulations and balances with my structure and my rope: I make and transform images, ideas and small places.

If I evoke time and space, I have to talk about what they create: these manipulations will therefore find moments of pause.

These stops are small scenes created by the space: a memory, a dream, a phantasm.

The use and the sense of the wasteland, in its autonomous movement, seem wide and multiple.

We have come to see these spaces as those of innumerable possibilities. An almost white page, giving the liberty to those who want it.

The time of an instant, of a performance; I try to inhabit these places the way I perceive them..

Rosa Matthis

Cirque Barbette

“I like to watch public road-works, they look like wounds in the street. Wastelands makes me think about “catastrophy-films”and future-scenarios. They reflect a time that no more exists at this place, as if time had stopped”

Testimonial from “the research about wastelands”

Press

*“Rich with a particular universe,
with a real untamed poetry, a
reflection and a questioning of the
city and its spaces.”*

La Libre Belgique



*“All the poetry of a vacant lot and
the grace of a tightrope walker.
A show not to be missed.”*

AVI

« A superb piece. »

Mots de Théâtre

Technical rider

Genre

contemporary circus, slack rope

Time

35 minutes

Artists

1 + 1 technician

Stage space

10x6m Hight 5 m

For this show a certain interest is put in the stage-area. The performance is preferably played in a space of a wasteland or another interesting place (to be agreed with organizer).
If indoors : local, fabrik, (etc), or black box.

Rigging

Two fixing points, stable or mobile, at each side of the stage. (150kg if fixed, 600 kg if mobile: sand sack, tree, etc)

Rigging time

3 hours

Down-rigg

15 min



A woman is sitting on a tall, triangular metal structure made of poles, which appears to be a climbing frame or a piece of outdoor art. She is looking down. In the foreground, a large group of children are sitting on the grass, looking up at the woman. The background is filled with dense green trees and foliage. The scene is set outdoors, possibly in a park or a schoolyard.

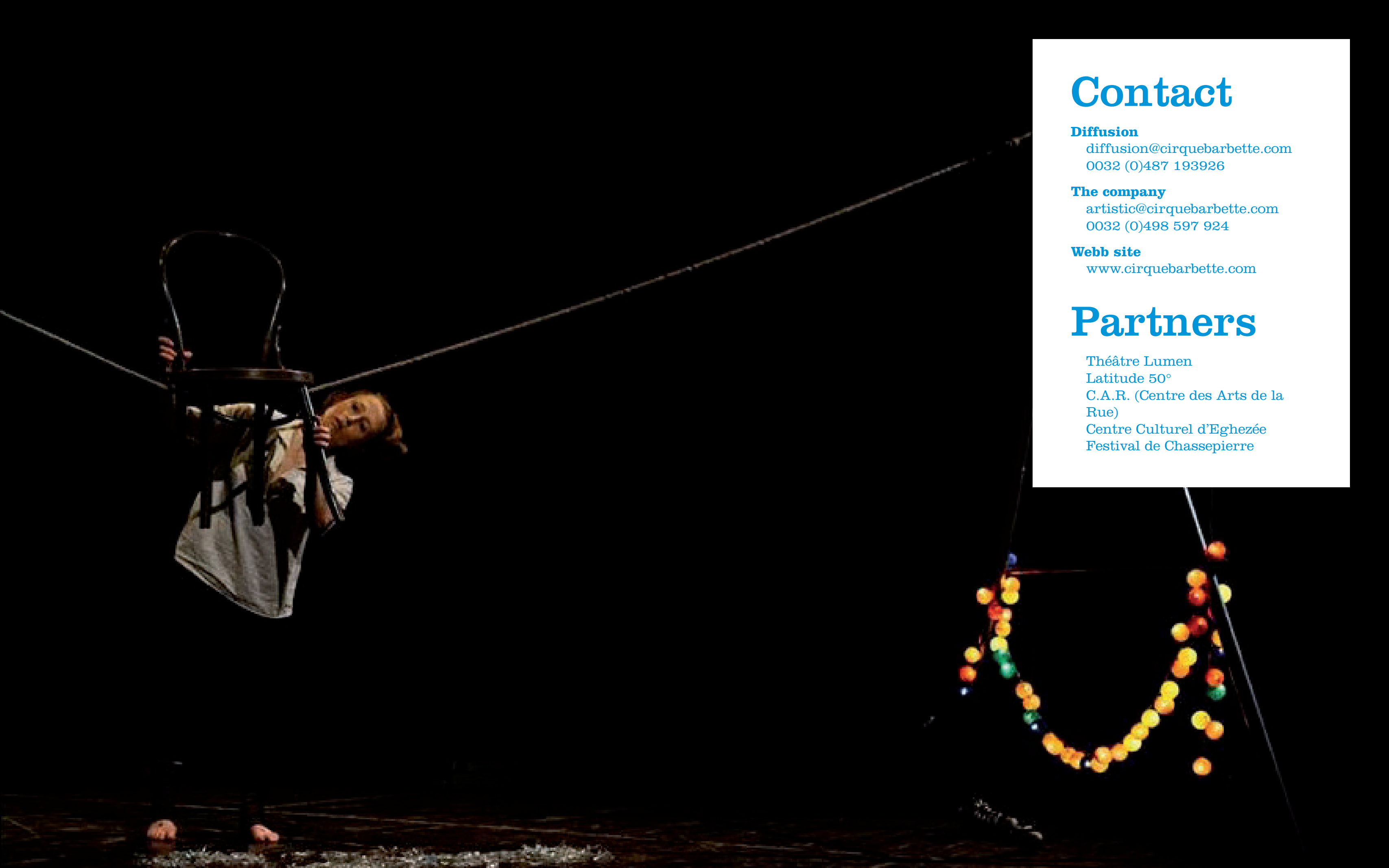
Team

By and with
Rosa Matthis

Out-side eyes
Micheline Vanderpoel
Patricia Barakat

Music
Julien de Borman
Martin Kersten

Technique
Dominique Martens



Contact

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Partners

Théâtre Lumen

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C.A.R. (Centre des Arts de la
Rue)

Centre Culturel d'Eghezée

Festival de Chassepierre